CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Alter 16 Mm. Equipm't Tariff

Ban Lifted And Imports Now Based On 1946-47 Quota

Canada's 16 mm. commercial and theatrical field will benefit by the change in import regulations. Sixteen millimetre projectors from the USA, now banned except for educational purposes, will be allowed in through a quota method. Machines of that gauge have been entering quite freely from Britain during the past three months, with a special duty applied. This was apparently done to help Britain's trade position.

A recent report of the Motion Picture-Photographic branch of the USA Department of Commerce, which N. D. Golden heads, estimated that there are between 8,000 and 10,000 small-gauge machines in Canada, almost all of USA make, and that the market

(Continued on Page 8)

Harmon Talks To Empire Club

In the past 18 months Canada and Hollywood, through the Canadian Co-operation Project, had found a new pattern—"a wholesome pattern"—in international film dealings, Francis S. Harmon, vice-president of the Motion Picture Association of America,

(Continued on Page 8)

3 Theatres Open, More Prepping

Construction awards for the alteration or erection of theatres in Canada numbered eight during February and amounted to $1,423,000. The greatest proportion of this is credited to Alberta, its two contracts amounting to $1,275,000, and one of these is

(Continued on Page 3)

Ottawa Okays TV, FPCC License?

The CBC will establish television and production centres in Toronto and Montreal and hopes to have them operating in about 18 months, Revenue Minister McCann told Parliament, which will be asked to approve of a $4,000,000 loan.

A license to operate one private station will be granted in any area to an applicant "giving adequate assurance of financial means and service," he said. This could mean Famous Players.

The government will fix a fee for receiving sets. The CBC chairman said it might be $10.

WB Assigns Enright

Ray Enright has been assigned to direct Warners' Technicolored The Return of the Frontiersman.

35 Mm. Equipm't Imports Eased

No important changes were made in connection with the importation of 35 mm. projection equipment by the government as part of its budget announcement, mainly because regulations have been relaxed and shaped to eliminate many of the difficulties

(Continued on Page 8)

Alta. Tic Tax On 16 Mm. Houses

Many Alberta 16 mm. theatres will no longer escape the amusement tax when a bill now before the legislature becomes law. Such places of exhibition, which have been exempt from the tax through being classified as non-profit enterprises by the federal

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University Theatre Earns Oohs, Ahs

A theatre designed and built by Canadians which is attracting international attention as a rare achievement in its field is Famous Players' newest showplace, the University, on Bloor Street West, near Bay Street, Toronto. Distinction has been sought and found in almost every phase of its construction and appearance and Canadian exhibitors will be interested in the details.

The theatre, which opened last week with RKO's Joan of Arc, was built under the direction of Jules Wolfe, supervisor of construction and maintenance for the company. The architect was

(Continued on Page 13)

Three Came Home

Claudette Colbert has been engaged to star in Nunnally Johnson's 20th-Fox production, Three Came Home.

Hamlet, Jane Wyman Win Acad Awards

The Academy Award film of 1948 is Hamlet, a choice which matched that made earlier by Canadian and other critics, and the best actor was its star, Sir Laurence Olivier. But the J. Arthur Rank production, first British film to cop the Oscar, scored thrice more, once each for art direction, set direction and black-white costume design.

The feminine award went to Jane Wyman for her work as the deaf mute in Warners' Johnny Belinda, which was played against a Nova Scotia background.

The best directorial effort was

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CANADIAN FILM AWARDS

The Loon's Necklace, 16 mm. short subject in color about carved wooden masks and an Indian legend, was chosen by the judges' panel of the Canadian Film Awards for 1948 as The Canadian Film of the Year. The judges predict that in years to come The Loon's Necklace will be considered a classic example of fine filmic art.

Sponsored by the Canadian Association for Adult Education, the Canadian Film Awards are "to recognize significant creative effort," to "familiarize Canadians with the valuable creative work being done," and to "raise standards" in the field. The judges screened the 16 mm. entries at the National Film Board and the 35 mm. films at Famous Players.

A special award was given to Quebec Productions' Un Homme et Son Peche, a feature-length film, for "the development of its plot, the excellence of its characterization and the feeling en-

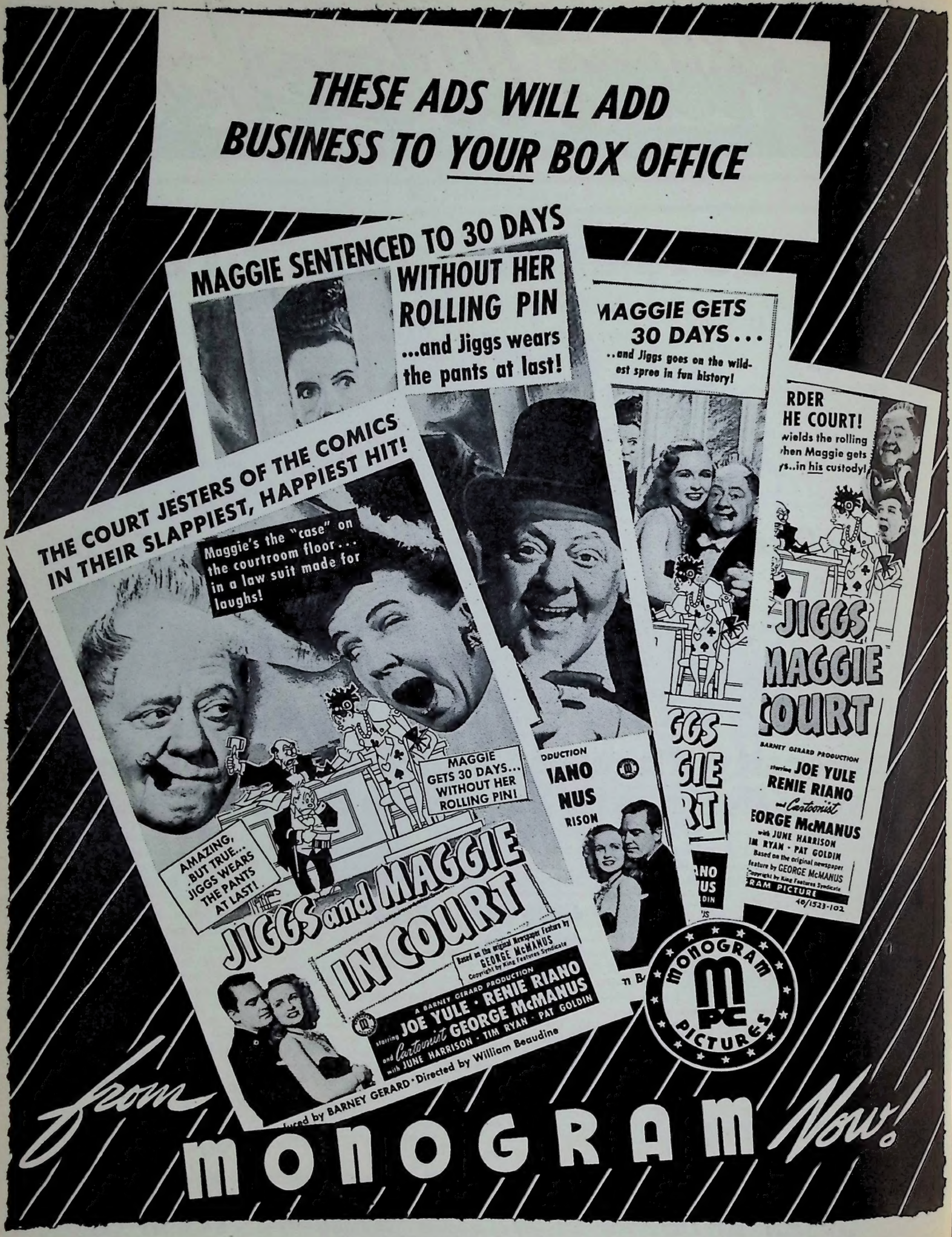
(Continued on Page 3)

Good Humor Man

Lloyd Bacon has been signed to direct Columbia's The Good Humor Man. Jack Carson is being sought for the lead role.

Color by TECHNICOLOR! Color by TECHNICOLOR!
SUSAN HAYWARD in WALTER WANGER'S 'TULSA'
An EAGLE LION (Hollywood) RELEASE from INTERNATIONAL FILM DISTRIBUTORS Limited

THESE ADS WILL ADD BUSINESS TO YOUR BOX OFFICE


MAGGIE SENTENCED TO 30 DAYS
WITHOUT HER ROLLING PIN
...and Jiggs wears the pants at last!
THE COURT JESTERS OF THE COMICS IN THEIR SLAPPIEST, HAPPIEST HIT!
Maggie's the "case" on the courtroom floor... in a law suit made for laughs!
MAGGIE GETS 30 DAYS... WITHOUT HER ROLLING PIN!
AMAZING, BUT TRUE... JIGGS WEARS THE PANTS AT LAST!
JIGGS and MAGGIE IN COURT
Based on the original Newspaper Feature by GEORGE McMANUS
Copyright by King Features Syndicate
A BARNEY GERARD PRODUCTION
starring JOE YULE · RENIE RIANO
and Cartoonist GEORGE McMANUS
with JUNE HARRISON · TIM RYAN · PAT GOLDIN
Produced by BARNEY GERARD · Directed by William Beaudine
MAGGIE GETS 30 DAYS...
...and Jiggs goes on the wildest spree in fun history!
RDER
HE COURT!
wields the rolling
hen Maggie gets
s..in his custody!
JIGGS
MAGGIE
COURT
BARNEY GERARD PRODUCTION
starring JOE YULE
RENIE RIANO
and Cartoonist
EORGE McMANUS
with JUNE HARRISON
IM RYAN · PAT GOLDIN
Based on the original newspaper feature by GEORGE McMANUS
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3 THEATRES OPEN

(Continued from Page 1)

probably the $1,125,000 building to contain a theatre which J. B. Barron plans for Calgary.

Ontario had one award amounting to $2,000, Quebec two reaching $77,000, British Columbia two for $65,000 and Saskatchewan one at $4,000.

Quebec remains a hive of theatre construction. To open soon is a theatre in East Broughton, near Thetford Mines, where there is a Choquette house. A theatre is being erected in Chambly by L. Venne in opposition to the one being operated by M. Prevost.

A. Lapierre, who operates the Capitol, Beauharnois, is erecting another theatre in that community, while in Montreal the La-Scala is being built at the corner of Papineau and Beaubien by La-Scala Amusements. Another theatre is projected for Montreal as part of a $10 million housing project in St. Laurent.

In Ontario Famous Players opened the University, Toronto, which is reported in detail elsewhere in this issue, and Jules Cloet welcomed the public to his 700-seat, $90,000 deluxe Beach Theatre in Port Dover. The next Toronto opening will be that of the Towne Theatre, which will bow in this month on Bloor, east of Yonge.

Two theatres opened in British Columbia, one other got under way and renovations are being planned to a fourth. In Vancouver, Studio Theatre, Limited, opened its 450-seat Studio, an art house. The Willow in Chemainus, 406-seat, $75,000 house built by Chemainus Theatre Limited, also opened. Famous Players got work under way on its 1,050-seat, $350,000 project in Kamloops and announced plans for renovating the recently-acquired Edison Theatre in Vancouver.

Four Big-Scale Pix Set By Pine-Thomas

William H. Pine and William C. Thomas have set a production schedule under which they will film four big-scale pictures for Paramount release.

The first of these productions, Captain China, stars John Payne and Gail Russell. The second picture will be Below the Border, a western drama which will be filmed in Technicolor on location in Mexico.

Next to go before the cameras will be a newspaper melodrama, Not for Publication, scheduled to start in late summer. Based on a factual stoy, this film will be shot on actual locales. The Storm, film version of the best-selling novel by George Stewart, will be the fourth picture on the schedule.

Hamlet, Wyman Win

(Continued from Page 1)

that of John Huston's for Warners' The Treasure of Sierra Madre, a picture about Mexican gold prospecting. He also got an award as the best screenplay writer for his script of the same production.

That film yielded another Oscar for the Huston family, for Toronto-born Walter, father of John, was voted the person who gave the best male supporting performance in his portrayal of a wise but eccentric old prospector. The feminine honor went to Clair Trevor, who played the mistress of an old-time mobster in Warners' Key Largo.

Awards Are Presented

Douglas Fairbanks, Jr., received Sir Laurence's Oscar in his absence with some suitable words of thanks. Jane Wyman said: "I accept this award very gratefully for keeping my mouth shut once. I think I'll do it again." Said Walter Huston: "Many years ago I raised a son. I told him, 'If you ever become a writer or director, please find a part for your old man.' He did."

Monsieur Vincent, a film from France, was voted the best foreign film of the year. The story of St. Vincent de Paul, it was directed by Maurice Cloche and produced by Viscount Georges de la Grandiere, French social worker, with money publicly subscribed. Quebec cinema fans made it their choice for 1948 in the recent Parlons Cinema poll.

Winners of Special Oscars

A miniature statuette, a special award, went to 12-year-old Ivan Jandl of Prague for the best juvenile performance. He appeared in the Swiss-made film, The Search, which MGM released in this country.

Another special award went to Adolph Zukor, chairman of the board of Paramount Pictures and founder of Famous Players, who 40 years ago signed Mary Pickford and inaugurated a new era in the industry through which the feature film came to occupy its present place in public taste.

Sid Grauman, another veteran of exhibition and production, was also honored with special acknowledgment as a "master showman."

Walter Wanger got a special trophy "for distinctive service" in producing Joan of Arc, which added stature to the industry.

Jerry Wald, Warners' producer, was given the Thalberg memorial award for "the most consistent high quality of pictures."

The US army again provided the best documentary of the year in the short subjects field, Toward Independence.

MGM's The Secret Land, story of Admiral Byrd's most recent Antarctic expedition, which was filmed by the United States Navy with O. O. Dull as producer, won the award for distinctive achievement in the documentary field.

Other Trophy Recipients

Other Oscar awards were:

Special effects—Portrait of Jennie; David O. Selznick, Paul Eagler, J. McMillan Johnson, Russell Sherman and Clarence Slifer for visual effects; Charles Freeman and James G. Stewart for audible effects.

Sound recording—The Snake Pit, recorded by Thomas T. Moulton.

Cartoons — The Little Orphan, MGM, Fred Quimby, producer.

One-reel shorts — Symphony of a City, 20th-Fox, Edmund Reek, producer.

Two-reel shorts — Seal Island, Walt Disney, RKO.

Film editing—The Naked City, Universal-International Films — Mark Hellinger, edited by Paul Weatherwax.

Black-and-white costume design — Hamlet, Roger G. Furse.

Color art direction—The Red Shoes, Rank, Hein Heckroth.

Black-and-white set decoration —Hamlet, Carmen Dillon.

Color set decoration—The Red Shoes, Arthur Lawson.

Black-and-white costume design — Hamlet, Roger G. Furse.

Color costume design — Joan of Arc, Sierra Pictures—RKO, Dorothy Jeakins and Karinska.

Black-and-white cinematography—The Naked City, photographed by William Daniels.

Color cinematography — Joan of Arc, Photographed by Joseph Valentine, William V. Skall and Winton Hoch.

Best original song—Buttons and Bows, from Bob Hope's The Paleface, for Paramount. Music and lyrics by Jay Livingston and Ray Evans.

Best story — Richard Schweitzer and David Wechsler for "The Search."

Best scoring of a musical picture—Easter Parade, from the MGM picture of that name, scoring by Johnny Green and Roger Edens.

Best music score of a dramatic or comedy picture—The Red Shoes, scored by Brian Easdale.

The awards were made in the academy's own theatre before an audience of 1,000. Jean Hersholt presided.

Working At MGM

Allen Jay Lerner who wrote the book and lyrics of Brigadoon is at the MGM studio to work on an untitled production for Fred Astaire and Ginger Rogers. The dancing duo were re-united in Barkleys of Broadway recently.

FRANCIS S. HARMON

Vice-president of the Motion Picture Association of America, who addressed the Empire Club, Toronto, on "The Silver Screen and the Iron Curtain."

CANADA AWARDS

(Continued from Page 1)

gendered by its actors."

Another special award went to Norman MacLaren of the National Film Board for **Dots and Loops**, an experimental subject in which he produced animation and sound by working right on the film itself.

Best theatrical film made in Canada was the NFB's **Who Will Teach Your Child?** and an honorable mention was given the **Canadian Cameo** series of Associated Screen News, which "is marked by high standards of craftsmanship."

Beans of Beauty, made by Shelly Films to demonstrate the value and importance of soy beans, and the NFB's **Feeling of Hostility** and **Drug Addict** were each given a first award in the non-theatrical live action category.

Chantons Noel, an NFB short with French carols, won in the non-theatrical animation category for its "charm, economy, versatility and exquisite taste."

Making a Life Mask and **Suite Two**, the latter a filmic diary of events prepared for one who is absent, got honorable mentions in the amateur class.

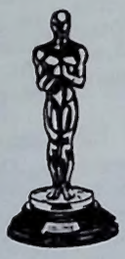
Presentation of the awards to the individuals concerned will be made by Prime Minister Louis St. Laurent on the stage of the Little Elgin Theatre, Ottawa, on April 27th.

The cabinet, leading government officials and ranking diplomats are among those who will be present.

RKO Sets Stars

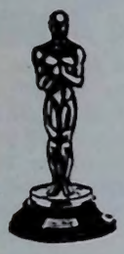
RKO has set Claudette Colbert, Robert Young and George Brent for Love Is Big Business.

PARDON OUR MODESTY MEN, BUT OUR NINE OSCARS ARE SHOWING!!



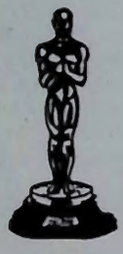
THE ACADEMY AWARD FOR THE BEST PICTURE!
Laurence Olivier's Production of

HAMLET



The Academy Award For
The Best Actor
LAURENCE OLIVIER
as "HAMLET"

The Academy Award For
The Best Costume Design
ROGER FURSE
for "HAMLET"

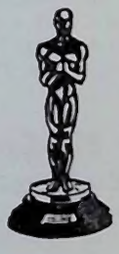


The Academy Award For
The Best Art Direction
ROGER FURSE
for "HAMLET"

The Academy Award For
The Best Set Decoration
CARMEN DILLON
for "HAMLET"

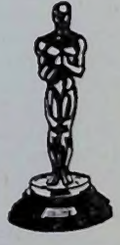
The Academy Award For
The Best Color Direction
HEIN HECKROTH
for "THE RED SHOES"

The Academy Award For
The Best Color Set Direction
ARTHUR LAWSON
for "THE RED SHOES"



The Academy Award For
The Best Musical Score Of
A Dramatic Production
BRIAN EASDALE
for "THE RED SHOES"

The Academy Award For
The Best Continental Film
Winner Grand Prix du Cinema
French Dialogue-English Titles
"MONSIEUR VINCENT"



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MONTREAL • TORONTO • SAINT JOHN • WINNIPEG • CALGARY • VANCOUVER

"...definitely a money-maker..."

PHONE 289

THE LUX THEATRE
BANFF, ALBERTA

Banff, Alberta,
March 10, 1949.

Mr. F. L. Scott,
Eagle-Lion Films of Canada Ltd.,
714 - 6th St. West,
Calgary, Alberta.

Dear Frank:

On February 7 and 8, I played your technicolor picture, THE IVth OLYMPIAD, and I am just dropping you a line to advise that I had more good comments than I have had on any picture for many years. In fact, many patrons have made requests for me to play the picture on a return engagement and requests of this kind are most unusual.

I do not hesitate in recommending this picture to any situation no matter how big or how small. This picture is definitely a money-maker and exhibitors should bring it home to their customers, that for the price of one admission ticket they can see a sports spectacle that would cost at least $5,000.00 if they had gone to England to see it.

This is a great picture - I hope you have more like it.

Yours very truly,
Frank Christou
F. Christou,
Lux Theatre.

WE CAN'T SHOW ALL THE PICTURES - WE SHOW ONLY THE BEST

"Thank you - FRANK CHRISTOU"

We Agree

IT IS A MONEY-MAKER FOR ANY EXHIBITOR !

"THE OLYMPIC GAMES"
Color by Technicolor
One of the World's Most Exciting Events — —
One of the Screen's Most Exciting Entertainments

EAGLE-LION FILMS OF CANADA LIMITED

MONTREAL • TORONTO • SAINT JOHN • WINNIPEG • CALGARY • VANCOUVER

SHORT THROWS

CONSIDERATION was being given to enlarging the present Ontario motion picture censorship board by three, the Hon. Leslie Frost revealed in the provincial parliament during an argument over films. Frost, as treasurer, is senior officer of the board. Whether children should be allowed to see objectionable films, he said, was a matter of parental control and discipline.

A HARNESS TRACK is proposed for Thornhill, near Toronto, and it will not make exhibitors happy because its racing will be done under the lights. If its backers are successful in getting under way, then Dufferin Park will give exhibs more trouble by switching its trotting meet to the evening hours.

HON. J. EARL LAWSON, head of JARO of Canada, will top the six-man commission on alcoholism created by the Hon. Russell T. Kelley, Ontario's health minister. A $100,000 hospital for study, treatment and rehabilitation of chronic drinkers will be built.

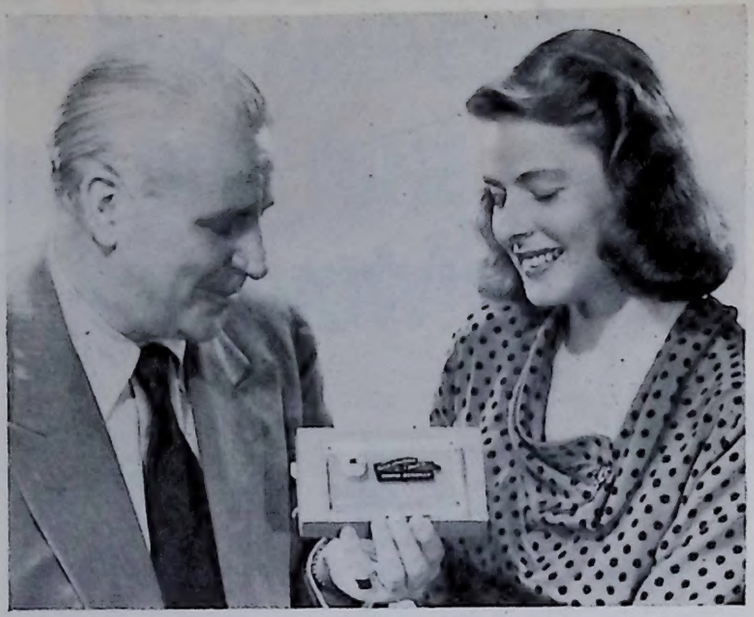
I. W. SCHLESINGER, one of filmdom's fabulous figures, died in South Africa recently. From New York, he was a powerful figure in a dozen African industries.

RENAISSANCE FILMS, at peace now, is shooting the first Canadian-produced full-length screen comedy, Le Grand Bill, and about 50 technicians and actors moved into the village of St. Gabriel, in the Valcartier district, for exterior scenes recently. Stars of this French-language film are Ginette Letondal and Mrs. Juliette Beliveau of Montreal, and Yves Henry, a six-foot-five-inch American.

PAUL L'ANGLAIS of Quebec Productions Corporation was in New York recently, presumably talking over a joint production deal with a Hollywood outfit and also lining up USA distribution for A Man and His Sins.

THE ACADAMY AWARD foreign film, Monsieur Vincent, will be distributed in Canada by Eagle-Lion Films. The film, which won the Parlons Cinema poll in Quebec, will be offered to Canadian theatres generally, a sub-titled version being ready.

PARAMOUNT stockholders have okayed the reorganization plan which arose out the government anti-trust action, Barney Balaban announced. It was voted on by mail.



Rupert Lucas of the CBC presents Ingrid Bergman with a memento as an appreciation of Canada for her participation in a series of radio broadcasts explaining problems Americans and Canadians have in common.

NEVER MIND the wails. It is now estimated that 1948 was the third best financial year in film history. And MGM, which just reached its 25th year, has earned 60 cents a share in the first 16 weeks of this year compared with 49 cents for the first sixteen weeks of last year. 20th-Fox and its subsids earned an estimated consolidated net profit of $12,500,000 in 1948, as against $14,003,640 in 1947.

WEEKDAY MATINEE and night prices have been lowered quietly in New York first runs. The cuts, slight at night, ranged from 10 to 35 cents, although one house, the Victoria, cut from $2.40 to $1.80 in the evenings and is also keeping that as its weekend fee. The prices and not the quality of pictures were responsible for the drop in business, some managers said, pointing out that neighborhood business was up.

UK CENSORSHIP of the stage by the Lord Chamberlain, whose power is derived from the Throne, was ended by the House of Commons. Those who favored the change maintained that the theatre should be governed by the common law of the realm, while those opposed to it argued that without the present method it could be harried in every community by prejudiced or ignorant officials.

G. W. CUNNINGHAM, government narcotics official, explains in the Saturday Review of Literature his request to the USA State Department which resulted in the banning of two Canadian government films on drug addiction. The motion picture industry code was against such films and "we are in entire accord with it because of the lurid manner in which even the best-intentioned vehicle of this type might be exploited." His attitude seems justified by the fact that a Vancouver manager and a National Film Board field man were charged with contempt of court because they tied their exploitation up with a drug case then before the courts.

IT IS INTERESTING to note that No Greater Sin, sex education feature, is apparently not one of the films criticized by Dr. Gordon Bates of the Health League of Canada. Nor is it one of those which was withdrawn from circulation recently by the Ontario censor. Distributed by Astral Films, the feature has a Health League endorsement, states I. H. Allen, and is playing in several situations now.

LONDON, ENGLAND, will have a Variety Club, several organization luncheons having been held. Toronto will lose the distinction of having the only tent in the British Empire. Incidentally, New York's preem of "Bad Boy," supported by a great parade of headliners on the stage and the three stars of the film, netted $10,000—so Toronto, which got more than that out of its recent Variety Night at the Odeon, can feel proud.

A Variety Village Council has been created to deal with the future administration of the home. Conny Smythe represents the Crippled Childrens' Society on it, while Morris Stein, J. Maitland Mackintosh and H. L. Nathanson serve for Tent 28.

Stars Aid MPAA Canada Project

American radio listeners will again hear their favorite movie stars explain Canada's USA-dollar difficulties and acquaint them with its advantages for tourists. A series of 13 transcription are being prepared by the CBC International Service under the supervision of Rupert Lucas, with the help of the Motion Picture Association of America.

Curren newsreels show Greer Garson, MGM star, being presented with a plaque from Lucas as a token of Canada's appreciation to her and other stars for their help.

Last year the stars recorded their sentiments in Hollywood and the Leslie Bell Singers filled up the rest of the time. This year Giselle, famed CBC singer of popular songs, will share the transcriptions, of which there will be 13.

Cost of the transcriptions is paid by the CBC International Service, while the stars are lined up by the co-ordinating committee of the Canadian Co-operation Project. More than 400 stations used the records last year, which were offered without charge.

This year's platters will carry the voices of Bob Hope, Joan Fontaine, Edward Arnold, Ava Gardner, Ray Milland, Ronald Colman and Herbert Marshall—all movie stars. From radio there will be Burns & Allen, Ozzie & Harriet, Jack Benny and Eddie Cantor. The Legitimate theatre will be represented by Helen Hayes and music world by Serge Kousevitzky, conductor of the Boston Symphony Orchestra.

The radio series is part of the MPAA's Canadian Co-operation Project, evolved a year ago by that organization and the Canadian government. Ottawa was worried about Canada's precarious USA-dollar position and various industries were being studied from that view. The motion picture industry was excepted from the methods applied to the other industries because of the Project, which is supposed to result in increased USA tourist receipts for Canada.

Astral Gets Rights To Four Features

Astral films recently acquired the Canadian rights to four films and all were immediately booked into Toronto theatres.

In the four are a double bill, India Speaks and Jacare, at present playing the Globe Theatre, New York; the French-language film, The Well Digger's Daughter; and Open City, an Italian film that has garnered many honors and awards.

Nfld. and TV

Observanda

Triumph of Confederation

In a world of strife and conquest the extension of borders through the invitation of those brought within them is a tribute to democratic processes. That is the way it was between Canada and Newfoundland.

From Colonial Union to Confederation the Canadas became Canada. Now Newfoundland has joined us. In time to come our Territories will win the status of Provinces. Canada seems moving towards the role predicted for her — that of the country which will show the most progress and growth in the Twentieth Century.

But before that comes about we must open our country to the peoples of less fortunate lands who desire to join us. Only by growth of population and development of national character will we be able to reduce the overwhelming influence of the United States on our culture and economics. Out of these things will come ability to support our ambitious writers, artists and scientists. The emigration of our manpower and brainpower to the USA will end.

Canada must also get rid of provincialism in those regions which speak the English tongue and complete and continued separation in those which do not.

Newfoundlanders, one learns from anecdote and allusion, have long reserved their admiration for their Maritime Canadian neighbors, who live "Up Along." And those neighbors have had the same type of reservation about those who live in "Upper Canada," a term which has more vitality in the Maritimes than "Lower Canada" has in Ontario.

The use of these terms has no bitterness connected with it. They are, of course, indications of the existence of a sense of separation which is slowly vanishing as national pride and unity grow broader and deeper.

* * *

TV and Sport Complications

Difference of opinion makes horse races. Fights also — but the difference is often continued after the fight.

I remember a gag about two fellows on a street car who were coming from a prizefight. Both agreed that the draw decision was as bad a verdict as had been rendered in years. They talked along this line for quite a while. Then one said: "Yup, I thought Murphy won that fight by a mile." And the other one shrieked: "Murphy? You're insane. Jones won every round!"

I watched the La Motta-Villemain middleweight bout in Madison Square Gardens over TV and thought, as did the crowd, that the latter had won it easily. The former got the decision, which was so unpopular that the commissioner promised an investigation.

But the announcer, describing the fight from the ringside, told about "a rain of blows" when the television set showed that the "rain" landed on arms and gloves. At other times during the bout he described what he thought was action but which was just wasted movements to TViewers.

It becomes obvious that the television fan has a better look at a fight than the judges or announcer. Maybe the judges ought to watch the fight over television before rendering the verdict.

Judges of horseraces won't call the winner until they see a photo. First thing you know judges of prizefights will be doing the same thing.

Reminds me that the fellow who edits a fight film can make the loser look like the winner by cutting. It's getting so that a briber will not only have to fix the fighters but also the TV cameramen and the film editor!

Maybe television will bring back the recitationist. I recall when there were verse renderers in vaudeville doing poems by Kipling and others. And every amateur contest had a fellow reciting something by Robert W. Service or The Kid's Last Fight. I would like to hear some of Drummond's Habitant poems from the lips of an expert spouter. The one dealing with the legend of Lac St. Pierre, I read in the NY Times, had been set to music by Geoffrey O'Hara. Radio has a few readers, such as Ted Malone and Maurice Boddington, but they sure have faded out of vaudeville.

Typodermic Injections

The National Film Board has reached its tenth birthday . . . **Arnold Perry,** NFB Vancouver regional director, resigned and Tom Miller, who hails from there, quit as head of theatrical distribution to go back and fill the post . . . **Bob O'Donnell,** International Chief Barker of Variety, here to attend the Great Heart Award dinner of the Toronto tent. Out next issue will carry details of the affair . . . **Harry Moscowitz,** head of Loew's building and maintenance, looking over the new University with Stan Gosnell of the Uptown and Jack Clarke of the Loew's Downtown . . . **Those Bloor Street folks** are going to like the University's manager, Bert Brown, a genial lad with a genius for courtesy. If you ask me, they are lucky to have the privilege of sharing the trade's affection for him.

Arna Mann, formerly confidential secretary to N. A. Taylor, is now the press-tidigitator for the International Cinema and will assume that task for the new Towne when opened soon . . . **Flo Simmons,** short subjects booker for 20th Century Theatres, returns to management when she becomes pilot of the International Cinema . . . **Evelyn Proctor** will leave that house to manage the new and beautiful Towne when it opens . . . **Bobby Goodman,** who started in show business in 1937 as an usher at the Casino, is back as its singing star after ten years in the USA. As Bob Lansing he stands high there in his trade.

Inspector Ross Allison of the Kitchener Fire Department addressed about 50 of the city's theatre folk on fire prevention matters, during which he related some of his experiences and explained how certain fires might have been prevented by wary managers . . . **A patron complained** bitterly to me about the greed of certain theatres, which have stopped up their water fountains since putting in soft drinks. You see, this patron has diabetes and can't drink sugared quenchers . . . **Canadian Tom Costain's** The Black Rose will go before the cameras soon in North Africa, with Ty Power in the lead.

A story in the NY Post reports a man in an unhappy situation. Someone gave him a cheque on a closed account. He went to the police, who asked him at what time he had cashed the phony's cheque and he informed them that it was on a Saturday afternoon. They then told him that it was a civil and not a criminal case because the bank has to be open for business at the time the cheque is issued to make it a crime. Amazed, he went to the office of the District Attorney, who corroborated the cops' position. I wonder what the law is in Toronto?

Saw Lorne Moore of North Bay being hosted by Don Gauld at the Variety Club . . . **Woman in the Biltmore,** Soo, neglected to make sure on what side her husband was sitting. "Care for a smoke, honey?" she whispered. "No, thanks ma'm, I don't smoke," replied an unfamiliar voice. She's still blushing . . . **Saw a man park** across from a police station, then enter it. As he disappeared into the door a policeman tagged his car . . . **Reminds me of a** fellow I knew. He used to park in no-parking zones and got away with it by sticking an old tag on his windshield. They didn't quit passing him up as taken care of until somebody snitched.

Saw the New Play group's annual Spring Thaw and was again overwhelmed by the matchless Jane Mallet, highly original creator of class comedy, who would be a knockout in those NY spots which cater to the ritz-raff. Or maybe she likes it here . . . **Another skilled comedian,** this one in the "low" classification, is Eric Christmas . . . **Must admire** the journalistic enterprise of G. E. Robinson, manager of the NTS unit, the Roxy, Acton, Ontario. Aided by Jim Harrison, the circuit's ad chief, he has issued the ninth edition of Showtime, a 12-page magazine about the size of this one. Local merchants advertise in it, so it costs the circuit nothing.

HARMON HEARD

(Continued from Page 1)

told a luncheon meeting of the Empire Club in Toronto recently.

Guests from the motion picture colony joined Empire Club members at the Royal York Hotel in hearing Harmon speak, mainly on "The Silver Screen and the Iron Curtain." He was introduced by President Thomas H. House, who told the listeners that "What one sees makes a more lasting impression than what one hears" and that the combination of both were of great effect on the human mind when combined in a motion picture.

The Canadian government and the motion picture industry had managed to overcome their difficulties without recourse to "quotas, bans and frozen funds," Harmon noted in his address. Through the Canadian Co-operation Project, which saw that subjects with a Canadian theme were shown on American screens, tourist trade had been increased in the Dominion, he claimed. Since Canada was seeking to conserve USA dollars, the CCP idea "kept dollars flowing from Canada to Hollywood so that the flow of Hollywood films would be continued to this country."

Harmon discussed the Production Code, the universal character of Hollywood films and manpower and the part its productions were playing in helping to remold the character of the former enemy nations. Such films were having an educational effect in countries behind the so-called Iron Curtain, where patrons were surprised at ordinary American consumer goods, which seemed luxurious in their eyes.

Harmon quoted Ghandi as saying that "all rights must rest on duty done, even world citizenship." The motion picture industry was trying to do its duty.

In the course of his address Harmon noted the presence of John J. Fitzgibons, CBE, and his part in leading the Canadian Motion Picture War Services Committee. He also referred to Don Henshaw's aid.

Among those at the head table, beside Fitzgibbons, were George Peters, Odeon Theatres; John McCurdy, general secretary of the YMCA; Col. R. Y. Eaton, and Chief Constable John Chisholm.

Goldwyn Acquires The Edge Of Doom

The Edge of Doom, a first novel by Leo Brady and a major event in the fall publishing schedule of E. P. Dutton & Co., has been acquired by Samuel Goldwyn. Its purchase for the season's record price came at the end of a week's intensive competition by major studios. Goldwyn considers it his most important recent story acquisition.

SEDGWICK, CFRB, HEADS MPSC

Harry Sedgwick of Station CFRB, Toronto, was elected president of the Musical Protective Society of Canada for the new term, succeeding Angus MacCunn of Famous Players.

Vice-President is George Peters of Odeon Theatres; Donald W. M. Cooper is the secretary-treasurer; and A. H. Jolley of the Motion Picture Theatres Association of Ontario is assistant secretary.

The executive committee is comprised of Elwood A. Hughes, CNE; Angus MacCunn; John A. Cooper, 16 Mm. Association; Ralph Haffey, Hotel Association; W. J. Singleton, Associated Screen News; and Martin Marxwell, Muzak.

'BIRTH OF A BABY' OK IN SASK.

Pioneer Films' Birth of a Baby, has been passed in Saskatchewan, where the censor's ban, in force since 1942, was lifted by an appeal board comprised of two men and three women. Saskatchewan was the only province in which exhibition had been forbidden.

The male members of the board favored continuation of the ban although admitting that the film had educational value. The three women members, however, considered that the films should be shown in public theatres to reach a group that would benefit most. They held that the birth of a baby was a natural function and that the picture stressed "the very important need for prenatal and postnatal care."

16 Mm. Equipment

(Continued from Page 1)

could absorb at least 1,000 machines annually.

An Ottawa firm, favored by the government ban, has been manufacturing a machine and a few have come in from Switzerland, France and Britain.

The quota on USA machines, effective April 1st, will be based on the imports, in terms of total expenditure of USA dollars, by the importer in the 12 months from July 1st, 1946, to June 30th, 1947. The quota will be worked on a quarterly basis to enable the government to keep check easily on the amount of USA money being spent.

In the case of educational machines the quota will be used but it will be raised by 12 per cent for each of the first three quarters and 14 per cent for the last.

Expenditures in both educational and commercial categories will be limited to the amount of the basic year. The importation of screens and eight and 16 mm. silent projectors will also be according to quota, but the importer may divide his total expenditure for these three items as he pleases.

The growth of the 16 mm. section of the industry was aided by wartime restrictions on the importation of 35 mm. equipment and theatre construction. Relaxation of both these measures has had marked effects on various phases of the field.

For instance, the number of itinerant exhibitors declined from 275 in 1946 to 233 in 1947. This was mainly due to the establishment of permanent 16 mm. situations, classified as theatres by Ottawa, the number of which jumped from 98 in 1946 to 163 in 1947.

But, lumping both types of 16 mm. exhibitors for each year, there were 396 in 1947 compared with 373 in 1946 — a gain of 23. However, inroads of 35 mm. theatres in towns formerly served by 16 mm. is responsible for reductions in 16 mm. theatrical grosses. In 1946 the total gross of both types of 16 mm. exhibition came to $841,182 when added together and this fell to $794,662 in 1947.

With all the changes in the field the rentals for 1947 amounted to $1,180,632, a gain of about $7,000 over 1946. This is probably due to the wider use of 16 mm. films in homes, institution, etc.

It is quite probable that the availability of machines and other equipment will help theatrical 16 mm. make up in 1948 the ground it lost in 1947.

Wood Megs Ambush

Sam Wood will direct MGM's Ambush.

35 MM. EQUIPM'T

(Continued from Page 1)

created by last year's order. It was indicated by this year's budget that these changes, which were granted to each company on request, will be general practice, more or less.

When applications for individual permits, with which letters of essentiality had to be submitted, resulted in much paper work and long delays in delivery, an appeal was made for a more convenient method. Each company was given a numbered allotment permit and under it was permitted to bring in certain equipment on a quota based on the period from November 1st, 1946, to October 31st, 1947, according to the USA dollars expended during that time.

Mainly this cleared the decks somewhat for the bringing in of sound equipment, spotlights, etc. But recently this has been extended to include projection equipment.

The government arrives at the quota allowed each company by examining the value of its imports during the basic year and comparing it with that of 1948. As in the past, if the amount proves unsatisfactory or other difficulties arise, consideration will be given to adjustment.

The companies with allotment permits can also import 16 mm. equipment—more freely, it appears, than those exclusively in that section of the industry.

First Indie Film

Errol Flynn's first independent venture under his new Warners contract will be The Last Buccaneer.

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THE PICK OF THE PICTURES

CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 14, No. 14 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

John Loves Mary

with Ronald Reagan, Jack Carson, Wayne Morris, Edward Arnold, Virginia Field, Patricia Neal, Katherine Alexander.

Warners 96 Mins.

KRASNA PLAY SHOULD BE REWARDING TO EXHIB., SEND TICKETBUYERS INTO GALES OF LAUGHTER.

There may be some small voices in the general mass of the movie-going public that may possibly register faint, perhaps even lost-in-the-laugh-tumult objection to certain bits of business that are included in John Loves Mary.

A more than fair proportion of the action takes place in a suite of a Fifth Avenue hotel. It is a room to room romp by Ronald Reagan and Patricia Neal who are generally well-chaperoned regardless of the frequent state of undress Reagan finds himself in when Edward Arnold, father to Miss Neal, pops in surprisingly.

Pals being pals and wartime buddies willing to do their former comrades-in-arms a good turn, Reagan returns from the wars after four years to Miss Neal's arms married, but unknown to her, to an English girl whom Jack Carson thought he had lost in the blitz. It is strictly a marriage of convenience and Reagan plans to get a Reno divorce just as soon as the time limit permits. But Miss Neal wants to be married at once. Then Jack Carson is already married and expecting a baby momentarily. Edward Arnold comes up from Washington — he's a senator — to urge his daughter's marriage along.

Between themselves Reagan and Carson cook up a plan where the former is called back to service by Wayne Morris, a Strand usher, their former lieutenant. Appearing in uniform Morris breaks the sad but phoney news to the about-to-be-weds and gets plastered.

"John" proves he really loves "Mary" in a longwinded scene which is further sparked when it is brought out Miss Fields is married to Morris whom she thought dead, according to a letter he wrote.

CAST: Ronald Reagan, Jack Carson, Wayne Morris, Edward Arnold, Virginia Field, Katherine Alexander, Paul Harvey, Ernest Cossart, Irving Bacon, Patricia Neal.

CREDITS: Producer, Jerry Wald; Director, David Butler; Screenplay, Phoebe and Henry Ephron; From the stage play by Norman Krasna; Photography, Peverell Marley.

DIRECTION: Able. PHOTOGRAPHY: Good.

A Man About The House

with Kieron Moore, Margaret Johnston, Dulcie Gray.

20th-Fox 93 Mins.

IMPORTANT BRITISH FILM EXECUTED WITH BRILLIANCE. IT FEATURES EXCELLENT PERFORMANCES AND A DRAMATIC THEME THAT DEPARTS FROM THE ROUTINE.

This may well be the first important film from England to date. It is a workmanlike job executed with degrees of brilliance at once apparent and then sustained until the final thread of drama is woven to complete the pattern.

The Misses Johnston and Gray at the outset are living a penurious, drab life in London when they receive word an uncle of Bohemian tendencies had died and left them a castle near Naples. They journey to Italy and take up residence at the Castello Inglese which also provides them with a tidy income. Kieron Moore is the man about the place.

The warmth and bright sunshine of Italy thaws the girls and the Latin pulse, amorous to say the least, keeps them around until in time Miss Johnston and Moore marry. He then becomes the lord and master, tearing out flower gardens to grow more grapes and olives.

Moore's plan is also to slowly poison Miss Johnston with arsenic which he feeds her in eggnogs. He uses sea gull eggs which he secures with difficulty. There is vibrant life at the castle but Miss Gray sees her sister languishing and almost on the point of death. She calls Guy Middleton who correctly diagnoses Miss Johnston's ailment. He confronts Moore with his findings. They have a cliffside brawl. Moore comes out second best. Middleton and Miss Gray withhold their knowledge of Moore's guilt from Miss Johnston. Moore is a suicide. Middleton and Miss Grey return to England to marry leaving the widow with her memories.

CAST: Kieron Moore, Margaret Johnston, Dulcie Gray, Guy Middleton, Felix Aylmer, Lillian Braithwaite, Jane Salinas.

CREDITS: A London Film; Producer, Edward Black; Director, Leslie Arliss; From the novel by Francis Brett Young; Adapted by John Perry.

DIRECTION: Skillful. PHOTOGRAPHY: Fine.

Video Star Signed

Nancy Davis, television star of Ramshackle Inn, is the first video performer to be signed by a Hollywood company. MGM signed Miss Davis and cast her in Death in the Doll's House.

The Dark Past

with William Holden, Nina Foch, Lee J. Cobb,

Columbia 75 Mins.

A SERIOUS, INTERESTING DRAMA ABLY PERFORMED. DEALING WITH PREVENTIVE CRIMINOLOGY IT SHOULD BE A MUST ON GENERAL PROGRAMS.

With the exhibition end of the industry getting behind a national campaign to counter juvenile delinquency the showing of this film almost becomes a must on programs slanted for the normal run of audiences. Its basic theatrical qualities of melodrama are of compelling interest generally. The performances are uniformly right and skillfully delivered. It even has name values.

There is alertness and invention in the direction of Rudolph Mate which gets the yarn going when Lee J. Cobb, a police psychiatrist, relates the story of one of his past cases to a detective who is all for throwing the book at a young offender. In flashback the scenario takes over and relates how Cobb, his family and guests were invaded by William Holden and mob. Cobb was week-ending in his country place near a lake when the jailbreaking Holden, seeking to elude the law and escape across a lake, comes on the scene.

Everybody but Cobb is terrorized by Holden and his cohorts which include Nina Foch, while they wait for an aide to come with a boat. In the hours of the night that pass Cobb sees Holden a homicidal maniac and at considerable risk begins to draw him out. He learns Holden is haunted by a recurrent nightmare which is the result of a childhood fixation due to the violent death of his father for which he was responsible. He hated his parent.

There's a good deal of interestingly set forth incident going on all this time and eventually the police close in on the house and Holden is taken. His case if treated in early childhood by understanding authorities could have been cured, it is brought out by Cobb as the proceedings revert again to headquarters.

CAST: William Holden, Nina Foch, Lee J. Cobb, Adele Jergens, Stephen Dunne, Lois Maxwell, Berry Kroeger.

CREDITS: Producer, Buddy Adler; Director, Rudolph Mate; Screenplay, Philip MacDonald, Michael Blankfort, Albert Duffy; Based on the play by James Warwick; Photography, Joseph Walker.

DIRECTION: Good. PHOTOGRAPHY: Good.

Force of Evil

with John Garfield, Beatrice Pearson, Thomas Gomez

MGM 78 Mins.

STARK, VIVID MELODRAMA WITH GOOD PERFORMANCES. REALISTIC HANDLING. DIRECTOR POLONSKY TURNS IN FINE DIRECTING JOB. NUMBERS RACKET EXPOSE.

Having had a hand in both the composition of the screenplay and more pointedly in the direction, Abraham Polonsky has turned in a responsible task of purveying starkly vivid melodrama that paces the grim basic force of the story with telling performances. Contributing to the brilliant inventiveness and resourcefulness in the making of a film story in camera terms, the photography by George Barnes must be considered and applauded, also the editing by Art Seid and Howard Lee Paul. The scenario is replete with angles and composition emphasized in the cutting to contribute to the general dramatic montage.

Aside from technical merit the film has worth in getting over to the audience the inner workings of the numbers rackets and tells the suckers just how they are sucked into the game and hence parted with their small cash which should otherwise have been allotted to paying up their insurance policies. Hence the name of the racket.

It is a relentless story, generally, played grimly yet touched by sweetness and warmth when Beatrice Pearson, a newcomer, appears. There is the racketeering side of the enterprise, too, which is gone into thoroughly and turns up a collection of unsavory characters who have discarded their prohibition day wraps and organized "banks." The moll in the negligee is about making a play for Garfield. He is at odds with his brother, Thomas Gomez, a small time operator, who is to be ruined and killed by a large syndicate.

In a tensely developed narrative, Polonsky builds his story in shocking, realistic fragments with carnage the payoff and the police and law putting the touches of finality to the script.

CAST: John Garfield, Beatrice Pearson, Thomas Gomez, Roy Roberts, Marie Windsor, Howland Chamberlain,, Paul McVey.

CREDITS: An Enterprise Picture; Producer, Bob Roberts; Director, Abraham Polonsky; Screenplay, Abraham Polonsky, Ira Wolfert; Based on the novel by Ira Wolfert; Photography, George Barnes.

DIRECTION: Pungent. PHOTOGRAPHY: Excellent.

THE SENSATIONAL PICTURE YOU'VE B

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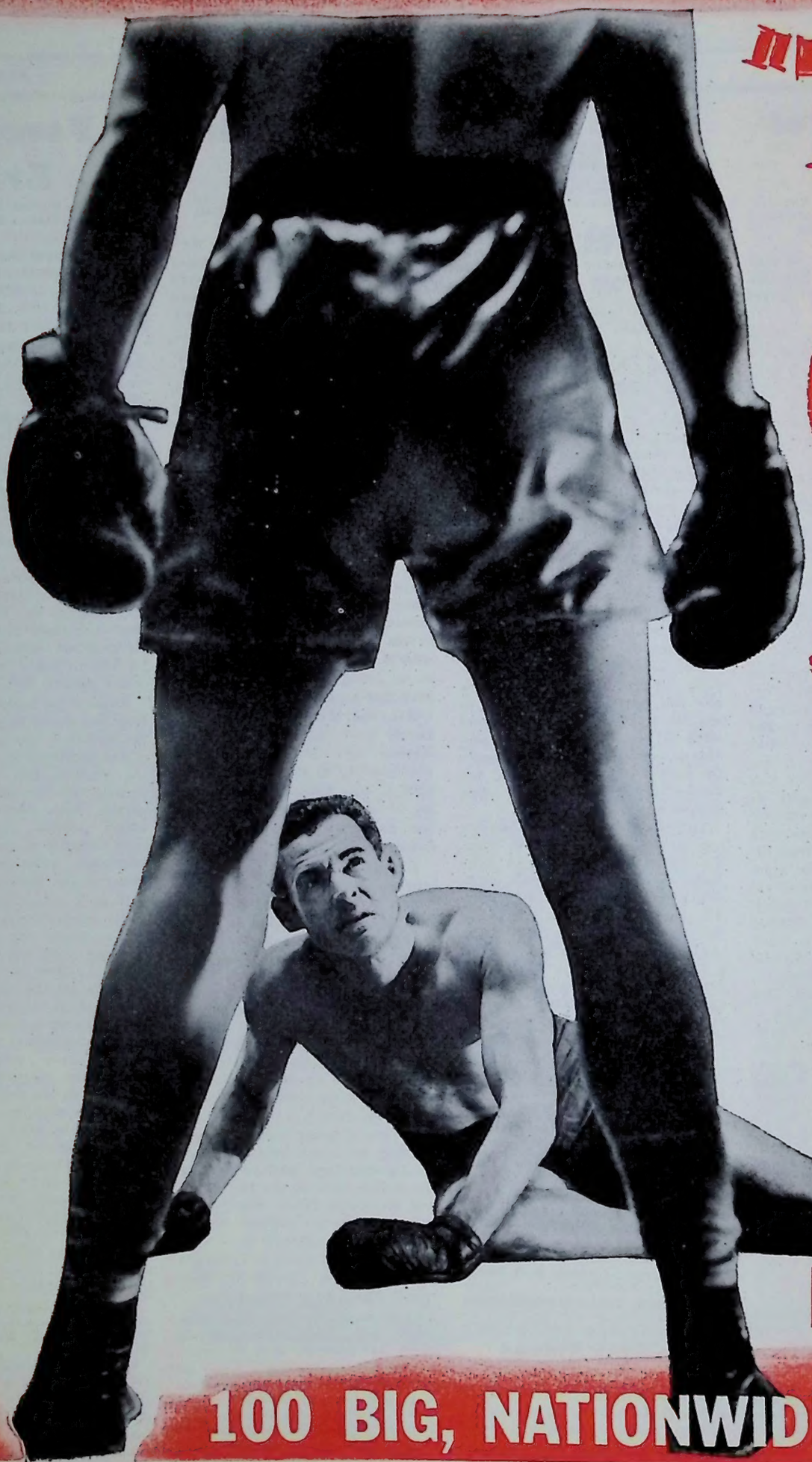

FLASH!

100 BIG, NATIONWIDE KEY-C

EEN READING AND HEARING ABOUT!

ET-UP"

80 Savage Minutes Ripped From A Man's Battered Body and a Woman's Tortured Soul—Unmasking With Thrill, Shock, Amazement The Kind of People In The Crooked Fight Racket—Raw Realism, Served Straight!

Starring

ROBERT RYAN
AUDREY TOTTER

with

GEORGE TOBIAS • ALAN BAXTER • WALLACE FORD

Produced by RICHARD GOLDSTONE • Directed by ROBERT WISE

Screen Play by ART COHN

BROADWAY WORLD PREMIERE
CRITERION THEATRE MARCH 29

For every scar on his face, she wore two on her heart!

For $30—smashed in the ring, hunted in the alley!

RKO RADIO PICTURES

TY OPENINGS BEGINNING MARCH 30!

To Film Story Of Ore Discoverer

Rights to the screenplay of his life has been given by Gilbert Labine, the prospector and explorer who discovered Canada's pitchblende deposits in the Great Bear Lake district, to Tom Ahearn and Leonard Haynes. It will be called The Mine That Shook the World and submitted to the studios when completed.

It was Labine's find of pitchblende in quantity in May, 1930, which made the atomic bomb possible when plans for it were worked out. He built the radium refining plant at Port Hope, Ontario, the only one in the British Empire and the largest in the world, which helped the Allies immeasurably during the war. For this and other contributions he was honored with the King George Medal, the highest award possible for a civilian, and the Order of the British Empire. The price of radium was driven to one-fifth of its former value when it became available in greater quantity with Labine's find.

Labine has joined Ahearn and Hayes in Hollywood after stopping off for conversations with atomic scientists at the University of California in Berkley. He will supervise the script.

It is presumed that the studios, which have been interested in the screenplay since it was learned that its writers had cleared with Labine in Toronto months ago, will compete for it.

Born in West Meath, Ontario, in 1890, Labine left school at the age of 16 to start prospecting. His success in his chosen field is evidenced by the position he holds with five of Canada's leading gold mining companies, being president of Eldorado and Gunnar, vice-president of Shawkey and a director of Howey and Teck-Hughes. He is also vice-president and director of the Polymer Corporation Limited, the government-built synthetic rubber plant. In 1940 he became a governor of the University of Toronto, a position he still holds. His permanent residence is in Toronto.

Geraldine Brooks In Wanger's Blank Wall

Geraldine Brooks has been named by Columbia for the key role of the young Balboa subdeb in Walter Wanger's production of The Blank Wall, starring James Mason and Joan Bennett.

Wanted

Position as manager of a small town theatre. Eight years experience.

All replies to BOX 17
Canadian Film Weekly
25 Dundas Square, Toronto

TV Roundup

Television is having its influence on almost everything and discussion of it occupied a full day of the three-day conference of the American Institute of Decorators in New York.

Participants were told that television should be viewed from a distance of three to six times the height of the picture, that the picture should be surrounded by a slightly illuminated area, and that vigilance must be exercised to keep children at the proper viewing distance and to prevent them from switching to crime films.

Designs in which rooms have been shaped by television needs were shown. One pictures a game room, with two levels of sofas and remote controls for the TV set, which is at the opposite end.

Another development is that of accessories designed to feed guests who desire to eat while watching TV. These are gadgets made of non-breakable plastics, low chairside tables and trays which clamp on chair arms, a coaster-and-handle gadget which is attached to the glass before serving so that coaster-fumbling and table-marking are no danger, etc.

British television pioneer Orr-Ewing has resigned from the BBC as a protest against the government's neglect of television in the Old Country. Even though 100,000 licenses have been issued since TV started years ago, it is available only within a 50-mile radius of London, one report claims.

Theatre Owners of America's television committee will meet in New York to seek a final decision as to whether a theatre-organized TV company should be set up. Idea is to tie up television channels for events to be booked and sold to theatres. TV and theatres will get another going over at the 65th semi-annual meeting in NY of the Society of Motion Picture Engineers.

RCA Victor of Montreal states that its present company in the USA has evolved life-size television for hospitals, churches and other non-theatrical places of exhibition.

The statement and ad of the Zenith Radio Corporation of the USA that present television sets would be unable to pick up the new channels has resulted in a $1,000,000 lawsuit by two competitors. Wayne Coy, head of the Federal Communications Commission, said that there was no intention of eliminating present channels and pointed out that television grants have been frozen for six months so that the FCC might re-examine engineering standards.

The Joint Legislative Committee on Motor Vehicle Problems for New York State has managed to have its recommendation accepted that television receivers be kept out of motor cars. It managed to have a bill broadened which would have permitted sets to be installed where the screen could not be viewed by the driver.

The economic face of television is rather vague but now and then there is some indication of what some of its characteristics will be. We know that radio is cutting in on the movies and the movies are doing the same to radio, since both claim television as their ward. Now the International Telephone and Telegraph Corporation of the USA is buying the Farnsworth Television and Radio Corporation. Will the Bell Telephone, a legal monopoly in Canada, acquire holdings in the TV field?

Newfoundland Corporation, the Island's radio hookup, will become part of the Canadian Broadcasting Corporation. National trans-Canada network will go over Newfoundland stations.

"Television, the New Monster" is the name of an article by Morley Callaghan in the National Home Monthly. He has an imaginary exhibitor saying: "I've been making more money selling popcorn at my theatre than I've been making on the picture anyway, and I'm trying to fix it so I can get a popcorn concession for the local living rooms in my neighborhood."

Television sets in their cells was one of the terms of 600 convicts, granting of which would cause them to end their sit-down strike in a Cleveland jail . . . **Irving Hoffman** reports a cocktail bar owner who couldn't afford a TV set —so he put in two live wrestlers.

UK Government Cuts Pix Quota

While the British Board of Trade, at the suggestion of the Cinematograph Film Council, cut the quota of British films for British theatres from 45 to 40 per cent, the British cabinet gave thought to increasing the capital of the Film Finance Corporation. The government was also considering a quota on documentary shorts.

The Film Finance Corporation, which the government founded to help finance production through loans at reasonable terms, may have its capital doubled. It now has the power to loan up to $20 millions but film experts think the capital inadequate.

British film making and export are regarded by the government as essential for Britain's balance of payments. But the industry is facing strong international competition, and producers are having difficulty making pictures pay.

Most of the capital of the industry is invested in Britain's 5,000 movie houses, which at one time showed up to 90 per cent American films.

The industry earns more than £100,000,000 annually, but before the producer receives a share of the gross, the exhibitor and distributor take theirs. Production, first to invest, is last to get its money.

A change in this traditional procedure is indicated by the fact that some loans have been granted on the condition that the producers' rentals be assigned wholly or in part until the cost of the film is recovered. This would also inspire the producer toward economy.

Harold Wilson, head of the Board of Trade, said that the American distributors' refusal to double a feature with a British one had aggravated the marketing problems of domestic producers.

Tetzlaff To Direct

Ted Tetzlaff will direct RKO's The Bail Bond Story.

Testimonial Drive Honors H. J. Allen

A Canada-wide testimonial drive honoring Harry J. Allen, president of Cardinal Films, is now under way and will continue until August 29th. Allen, who is a veteran of over 30 years in the film industry, is at present on a vacation to recuperate from a recent illness.

While the drive is for contracts, two date drives are included. Each is for a week—from June 6th to 11th and from August 22nd to 27th.

ALBERTA TIC TAX

(Continued from Page 1)

government, will be brought under the provisions of the Alberta Amusement Act.

Operators of standard theatres have long maintained that such situations, established in small communities by groups of local merchants under the Board of Trade or Chamber of Commerce name, were unfair competition because the absence of tax made their prices cheaper.

The purpose of such merchant-sponsored theatres is to keep citizens from driving to the larger centres where they could see a movie after completing week-end shopping. With movies available in their own community, and at a price which was lower because no tax was added, they stayed at home. Since 35 mm. theatres, because of their cost, must be established in larger centres and also draw patrons from the surrounding countryside, the 16 mm. competition hurt them financially.

Operators of 35 mm. theatres protested to the federal government, pointing out that the purpose of the tax-exempt theatres was commercial, and to the provincial ruling body on the grounds that they were not forced to meet the same numerous safety regulations.

In March, 1947, the Hon. Douglas Abbott, Finance Minister, said in his budget speech that the federal 20 per cent amusement tax would be extended to include any exhibitions where money was charged for admission. Later he asked for permission to withdraw the resolution, which he had put forward because of abuses against the tax. His explanation was that to overcome "certain abuses" it would be necessary "to give such wide discretionary power" to the Minister of National Revenue "that the discretion was one which, in his opinion, he should not have to exercise." An amendment could not be devised which would not in some cases do injustice so it was preferred that the law stand and be used to check abuses as far as possible, he explained further.

Now, however, 16 mm. theatres, which benefited from the government's caution, will have to charge amusement tax, which is close to 10 per cent but varies.

Joan Fontaine Gets Lead In September

Joan Fontaine has signed a contract with Hal Wallis to play the feminine starring role in September, which will be filmed in Italy in August for Paramount release. The story, laid in present-day Italy, is an original by Fritz Rotter and Robert Thoeren.

New University Theatre

(Continued from Page 1)

Eric W. Hounsom, MRAIC, with A. G. Facey, MRAIC, as associate.

It us under the management of Bert Brown, who has been occupied with managerial and public relations tasks for Famous Players before and after his service in the RCN. Prior to moving to the University he was connected with the advertising and publicity department of the company. He also played an important part in the organization of the Children's Film Library for the industry.

The theatre was opened without official ceremonies, although a run-through of the film was attended by those who had helped build it. On the first day the staff was introduced through a trailer on the screen.

Contains Many Features

Such features as a conversation lounge, television area, germicidal lamps, 34-foot mirror and black granite shrub boxes have been attracting the interest and admiration of patrons.

Located in the heart of the University of Toronto area, the University attracts immediate attention with its striking serpentine curved front which gives an unusual and different perspective from any angle. The curving front serves as a setting for the giant picture window which is three storeys in height, balanced by a tall vertical electric sign over the entrance, which is supported in the cantilever manner and rises to a height of 60 feet.

Instead of the conventional continuous marquee, the designers of the University Theatre have created two "scalloped" marquees on either side of the picture window. They are lighted by rows of travelling lamps, each marquee surmounted by illuminated attraction boards.

Focal point of the exterior is the picture window which is framed in black granite and is silhouetted by recessed neon. The glass in the huge window is of specially designed double glazed plate. The window is 34 feet in height and 18 feet in width.

Below the picture window are seven plate glass doors leading into the lobby. The doors are of "tuflex" plate and from the street outside the picture window and plate doors permit a clear view of the foyer, lounge and mezzanine floor.

Has Two Lounges

The mezzanine floor has two lounges off the main circulating area. One of these is called the Conversation Lounge, soundproofed for patrons who wish to gether and converse before entering the auditorium.

The entire interior west wall adjacent to the picture window is covered with a huge mirror, 34 feet in height and 18 feet in width. This mirror, by reflection, makes the quarter circle ceiling and the well appear to be a half circle. A hanging fixture in the well provides special lighting to illuminate a painted design on the sloping ceiling at the head of the window. The effect of this area is most intriguing. The theatre patron from the mezzanine floor may look over the railing through the window to the street below.

On this floor, in addition to the Conversation Room, are to be found the television area where patrons may sit and watch television programs. Located on this floor are the spacious rest rooms. The lounge area is reached by two grand staircases rising from the foyer at either end.

Two-Floor Auditorium

The University Theatre is a two-floor auditorium. There is the orchestra or ground floor area seating 904, and the loges with 264 seats and the upper circle with 388 seats, located on the second floor. Smoking is permitted in the upper circle and loges and the entire floor has been provided with powerful exhaust fans which quickly remove all smoke. Each seat is equipped with a smokeless ash receiver as well.

The theatre is provided with 1,556 deeply upholstered chairs with padded arm rests. The chairs are the famous Kroehler "push back" seats.

Designers have created a special floor into which the seats are set. Gentle curving and sloping of certain parts of the floor surface permits a clear view of the screen from all angles.

Great care was taken in the planning of the decorative scheme of the University. The designers have achieved an effect that is at once striking and stimulating and yet in the best of taste.

A minimum of colors was used, mostly soft tones of red, French gray and beige. The carpet is in a "wave" design on a dark blue field with soft tones of buff, turquoise, red and green.

The walls in the lounge area are covered with quartered oak and walnut flexwood and ornate paper and the auditorium walls are painted.

A refreshment bar has been built in as part of the foyer.

All lighting in the auditorium is indirect to create a restful effect with interest centred around the proscenium arch.

Alimony Shooting

Shooting has started on Orbit Productions' Alimony.

Brown Now Heads Dominion Sound

Board of directors of Dominion Sound Equipments Limited has elected A. L. Brown successor to Martin P. Murphy as president. He also manages the general sales division of Northern Electric, of which Murphy is now vice-president and general manager.

Brown, born and educated in Wiarton, Ontario, joined Northern Electric in 1919 and subsequently became service manager in the Toronto, Halifax and Winnipeg districts, with other promotions following periodically.

Many Changes In Ottawa Budget

Some aspects of the new budget which affects individuals and companies in various sections of the industry are as follows:

Basic income tax exemptions boosted from $750 to $1,000 for single person and $1,500 to $2,000 for married.

Exemptions raised from $100 to $150 for each dependent child under 16 and $300 to $400 for other dependents.

Employers authorized to stop deductions immediately for employees now tax-exempt; refunds to be made as soon as possible.

New low deductions for remaining taxpayers expected to be in general effect by April 30. Overpayments to date will be credited on 1949 income tax returns.

Soft drink tax (25 per cent, plus one cent per bottle) repealed immediately.

Candy and chewing gum tax (30 per cent) repealed immediately.

Credit of 10 per cent of amount of dividends received on common shares will be allowed against personal income tax of shareholder.

Present three-year carry-forward of corporate losses for tax purposes to be extended to five-year period.

Tax on first $10,000 of corporation income reduced from 30 to 10 per cent; rate on income over $10,000 increased from 30 to 33 per cent.

Tax burden to be greater for businesses with annual profits of more than $77,000 and less for those with profits of less than that figure.

New relaxations in emergency import controls announced—effective April 1st.

Principal import relaxation takes form of general increase in import quotas of broad list of goods.

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